

Twenty-fifth Season **Esplanade Concerts**

Arthur Fiedler, Conductor and Founder

July 5 to 25, 1953

Six Nights Weekly at 8:30

(A) Children's Concerts on Wednesday Mornings at 10:15



MARTHA BURNHAM

Twenty-fifth Season of the Esplanade Concerts * Arthur Fiedler, Conductor

OPENING PROGRAM

SUNDAY, JULY 5, 1953, AT 8:30 P. M.

ARTHUR FIEDLER, *Conductor*

- *Entrance of the Guests into the Wartburg
from "Tannhäuser" *Wagner*
- Suite from "The Water Music" *Handel-Harty*
- Allegro—Air—Allegro deciso
- *Overture to "Die Fledermaus" *Strauss*

Guest Speaker

His Excellency, CHRISTIAN A. HERTER

- *Bolero *Ravel*
- Richard Rodgers Waltzes *Arranged by Anderson*
- Lover—Falling in Love with Love—Oh, What a
Beautiful Morning—It's a Grand Night for Singing
- *†March, "The Stars and Stripes Forever" *Sousa*

THE STAR-SPANGLED BANNER

- *Largo from "Xerxes" *Handel*
- Solo Violin: Leo Panasevich
- *From the "Nutcracker" Suite *Tchaikovsky*
- "Governor Herter" March *Bodge*

† Played at the Opening Esplanade Concert, July 4, 1929

MONDAY, JULY 6, AT 8:30 P. M.

ARTHUR FIEDLER, *Conductor*

- Movement I., Symphony No. 1, "Spring" .. *Schumann*
- Andante; allegro molto vivace
- Concerto in A minor for Piano
and Orchestra *Schumann*
- I. Allegro affettuoso
- II. Intermezzo: Andantino grazioso
- III. Allegro vivace
- Soloist: RAYMOND HANSON

THE STAR-SPANGLED BANNER

- Rhapsody, "Italia" *Casella*
- Malagueña *Lecuona*
- Blue Tango *Anderson*
- Sailors' Dance from "The Red Poppy" *Glère*

GERMAN DANCE, "THE SLEIGH RIDE." The first word of the title is not what it may seem. Long before Johann Strauss, Jr., evolved his waltz form, there was a foreshadowing of it in an old dance called the "German." On this form, Mozart worked out an impression of a fad prevalent in Vienna during his residence there. Lords and ladies would glide about in sleigh processions, with torches putting night to rout, and setting the lavish display of feminine jewelry ablaze.

*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

WATER MUSIC—HANDEL (1685-1759)
"Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade—music originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with lords and ladies filling the Royal Barge, and accompanied by fifty barge-drawn musicians playing the Suite. Handel is believed to have added afterwards to the movements.

SIR HAMILTON HARTY (b. County Down, 1879).
Noted both as conductor and composer. Guest conductor at Pops in 1930's.

"BOLERO"—MAURICE RAVEL (1875-1937)
First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

RHAPSODY, "ITALIA"—CASELLA (1883-1947)
Alfredo Casella (noted Italian pianist, musicologist, and former Pops conductor, as well as composer) makes use here of folk melodies from Naples and Sicily, and also quotes some popular composed ballads.

CLASSICAL SYMPHONY—PROKOFIEFF.
With art, with grace, with sparkling craftsmanship, Prokofieff mimics characteristics of Mozart's symphonies, and slyly adds touches of modern sophistication in instrumentation. In less than fifteen minutes, he does it all—although Mozart's greatest symphonies require almost double that time.

WALTER PISTON (b. Rockland, Me., 1894)
Pupil in composition of Nadia Boulanger, and in violin of Theodorowicz; member of music faculty at Harvard. Has won important position among American symphonic composers, with works in all forms.

OVERTURE TO "WILLIAM TELL"—ROSSINI.
Here we have virtually a series of tone pictures: Sunrise in the Alps; Alpine Storm; Calm and Shepherds' Thanksgiving; Summons to Arms and March of the Swiss Soldiers.

The storm music could have been suggested by the storm in Beethoven's Pastoral Symphony, which Rossini had heard with very marked interest.

The March of the Swiss Soldiers at the conclusion of the overture is based on a quick-step which Rossini presented to the citizens of Vienna, where he had enjoyed great success in 1822, to the annoyance of Beethoven. Vienna sent Rossini away with a banquet in his honor and the gift of a silver vase containing 3,500 ducats.

LEROY ANDERSON
Born in Cambridge, Mass. Graduate of Harvard, where he took up musical studies with Piston and Enesco.

Noted as an arranger, he prefers to be known as a composer in his own right, and as such has won his place with such delightful works as Jazz Legato, Jazz Pizzicato, Serenata, Fiddle Faddle, and Sleigh Ride.

On May 10, 1952, his "Blue Tango" became the first purely instrumental number to be broadcast as No. 1 on "Your Hit Parade."

Chairs furnished by Jackson Chairs, Inc.

TUESDAY, JULY 7, AT 8:30 P. M.

ARTHUR FIEDLER, *Conductor*

- *Entrance of the Boyards *Halvorsen*
- "Classical" Symphony *Prokofieff*
- Allegro—Larghetto—Gavotte—Finale
- Adagio Sostenuto, "Moonlight Sonata" *Beethoven-Piston*
- Overture to "Orpheus in the Underworld" .. *Offenbach*

THE STAR-SPANGLED BANNER

- Victor Herbert Favorites *Arranged by Sanford*
- March of the Toys—Absinthe Frappé—Be-
cause You're You—When You're Away—I
Can't Do the Sum—I'm Falling in Love With
Some One—Gypsy Love Song—Italian Street
Song—Kiss Me Again—The Irish Have a
Great Day Tonight

- Caprice Viennois } *Kreisler*
- Tambourin Chinois }

- *"The Skaters" Waltzes *Waldteufel*
- Dance of the Buffoons *Rimsky-Korsakoff*

Guest Speaker, BILL CUNNINGHAM

FIRST CHILDREN'S CONCERT OF 1953

WEDNESDAY, JULY 8, AT 10:15 A. M.

ARTHUR FIEDLER, *Conductor*

- *March, "El Capitan" *Sousa*
- *Overture to "William Tell" *Rossini*
- Solo Violoncello: Hippolyte Droeghmans
- First Movement, Concerto in A major (K. 488)
for Piano and Orchestra *Mozart*
- Soloist: SANDRA MCENTAFFER
- Chinese Dance and Dance of the Penny Whistles
from the "Nutcracker" Suite *Tchaikovsky*
- "Largo Al Factotum" from
"The Barber of Seville" *Rossini*
- Trumpet Solo: Armando Ghitalla

- Sleigh Ride *Mozart*

- *Sleigh Ride *Anderson*
- March, "Princess Elizabeth" *Coates*

THE STAR-SPANGLED BANNER

The Commentator is Nicholas A. Raszek

PIANO CONCERTO IN A-MINOR—SCHUMANN.
Originally the composer thought only of writing a piano solo for his virtuoso bride of a year, the former Clara Wieck. A Fantasie in A minor was the result. Clara played it in that form at a rehearsal only. Four years later, Robert had orchestrated the Fantasie, added two movements, and the present concerto was brought into being, with the former piano piece as the first movement. Clara made it famous.

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Season 1953

BERKSHIRE FESTIVAL

AT TANGLEWOOD, LENOX, MASS.

Concerts in the Theatre

(SAT. EVES. AT 8:30; SUN. AFTS. AT 3)

July 11 & 12: BACH Programs July 18 & 19: MOZART Programs

July 25: STRAUSS, MILHAUD, RAVEL, FOSS

July 26: HAYDN Program

Concerts in the Shed

(FRI. AND SAT. EVES. AT 8:30; SUN. AFTS. AT 3)

SERIES A (July 31, August 1, 2)

The programs will include: . . . Beethoven — Overture, "Leonore" No. 3; Mendelssohn — Violin Concerto (Soloist: ZINO FRANCESCATI); Copland — "Appalachian Spring"; Ravel — "Bolero"; all-Tchaikovsky program — "Hamlet" Overture, Suite, "Mozartiana", "Romeo and Juliet" Overture, Symphony No. 5; Schumann — "Manfred" Overture; Foss — Piano Concerto (the composer as soloist); Mendelssohn — "Italian" Symphony; Liszt — "Mephisto Waltz".

SERIES B (August 7, 8, 9)

The programs will include . . . Handel — "Water Music"; Barber — "Adagio for Strings"; Saint-Saëns — Cello Concerto (Soloist: GREGOR PIATIGORSKY); Strauss — "Don Quixote"; Berlioz — Dramatic Symphony "Romeo and Juliet"; Koussevitzky Memorial Program: Haydn — Symphony No. 102; Mahler — Symphony No. 2 ("Resurrection").

SERIES C (August 14, 15, 16)

The programs will include . . . Cherubini — "Anacreon" Overture; Schubert — "Unfinished" Symphony; Ravel — Piano Concerto for the Left Hand (Soloist: Seymour Lipkin); Wagner — Prelude and Love-Death, "Tristan and Isolde"; "A Siegfried Idyll"; "Die Meistersinger," Excerpts from Act III; Sibelius — Symphony No. 4; Brahms — Symphony No. 2; Chavez — "Sinfonia India"; Brahms — "Requiem."

Programs Subject to Change

GUEST CONDUCTORS

PIERRE MONTEUX (Aug. 1) • LEONARD BERNSTEIN (Aug. 8 and 15)

BERKSHIRE MUSIC CENTER (*July 5 — August 16*)

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WEDNESDAY, JULY 8, AT 8:30 P. M.

ARTHUR FIEDLER, *Conductor*

Overture to "Egmont" *Beethoven*
Symphony No. 5, in C minor, Op. 67 *Beethoven*
I. Allegro con brio
II. Andante con moto
III. } Allegro
IV. } Finale: Allegro

THE STAR-SPANGLED BANNER

Dances from "The Three-Cornered Hat" *de Falla*
The Neighbors—Dance of the Miller—
Finale Dance

Overture to "La Belle Hélène" *Offenbach*
The Waltzing Cat *Anderson*
Soldiers' Chorus from "Faust" *Gounod*
Guest Speaker, Mayor JOHN B. HYNES

NO CONCERT THURSDAY, JULY 9

FRIDAY, JULY 10, AT 8:30 P.M.

G. WALLACE WOODWORTH *Conducting*

French Military March *Saint-Saëns*
Eine Kleine Nachtmusik *Mozart*
Allegro—Romanze—Menuetto—Rondo
First Movement from Symphony in C major,
No. 7 *Schubert*
Andante: Allegro ma non troppo

THE STAR-SPANGLED BANNER

Slavonic Dance in A-flat *Dvorak*
Pavane for a Dead Infanta *Ravel*
* "Emperor" Waltzes *Strauss*
Prayer of Thanksgiving *Valerius*

EINE KLEINE NACHTMUSIK—MOZART.

A serenade for strings alone, this is one of many charming compositions which titled personages—and even wealthy commoners—expected the old-time composers to supply at short notice for entertainment at social functions.

To be thus bracketed with the chief cook in banquet arrangements was not taken as an insult by the composer, but as part of his career. And the pay was usually highly acceptable.

PIANO CONCERTO IN G MAJOR—MOZART

In such works as this, Mozart settled the form of the classical concerto. Despite some modifications by his successors, for the next hundred years they adhered closely to his example in the basic considerations of form.

OVERTURE TO "EGMONT"—BEETHOVEN

It is reported that Beethoven felt himself akin to the Count of Egmont in his own struggles against personal and artistic grievances, real or fancied.

SYMPHONY NO. 5, IN C MINOR—BEETHOVEN

"Thus does Fate knock" is the significance which Beethoven himself is quoted as having placed on the opening four-note *motto* of the first movement.

MANUEL DE FALLA is the first modern Spaniard to have composed orchestral music thoroughly Spanish in character. At the same time, he is the first modern Spaniard to achieve international recognition—this for his mastery of orchestral writing, and his individuality.

OVERTURE TO "LA BELLE HELENE" (FAIR HELEN)—OFFENBACH.

Seven years after Offenbach's operetta masterpiece, "Orpheus in Hades," came "Fair Helen," in 1865. As in the earlier work, this one turned classic mythology topsyturvy with extremely hilarious results—Helen of Troy and her associates becoming no less metamorphosed than was Orpheus. Again, however, the buffoonery supposedly aimed at legendary personages was really directed at the frivolities of the court of Napoleon III.

EMPEROR WALTZES—JOHANN STRAUSS, JR.

Commemorating the fortieth year of the reign of Franz Josef, his emperor, Strauss achieved what has been cited as the most beautiful of all his waltzes.

The introduction is a march of Mozartean flavor. Elsewhere there are little allusions to Wagner and to the Austrian peasants' dance, the Landler.

OVERTURE TO "THE MARRIAGE OF FIGARO"—MOZART (1756-1791).

Very neatly H. E. Krehbiel characterized this sparkling overture: "Motion is its business, not emotion."

Life-like, the music mingles the moods of dignity and jollity that may be expected to hover over a wedding. These moods are the entire substance of the overture. None of the wonderful melodies sung in the opera enter here.

"ROSAMUNDE" BALLET MUSIC—SCHUBERT

These enchanting ballet measures are from incidental music to a play produced in Vienna in 1823 and lasting exactly two nights.

Schubert's "Rosamunde" music rested in a cupboard until discovered there in 1867 by Sir Arthur Sullivan and Sir George Grove.

"HARY JANOS"—KODALY.

The title is the name of a legendary Hungarian character of the genial rogue type.

As Edwin Evans puts it: "He is of the company of Falstaff, Don Quixote, Eulenspiegel, and particularly of Münchhausen . . . a soldier who sits in the village inn boasting of heroic deeds which he never performed. He believes his own stories, for in his day-dreams they are all true."

SATURDAY, JULY 11, AT 8:30 P. M.

G. WALLACE WOODWORTH *Conducting*

Overture to "The Marriage of Figaro" *Mozart*
Concerto No. 17 in G major (K. 453)

for Piano and Orchestra *Mozart*

I. Allegro

II. Andante

III. Allegretto: presto finale

Soloist: KARL KOHN

Academic Festival Overture *Brahms*

THE STAR-SPANGLED BANNER

Ballet Music from "Rosamunde" *Schubert*

Intermezzo from "Hary Janos" *Kodaly*

Finale from the Fourth Symphony *Tchaikovsky*

SUNDAY, JULY 12, AT 8:30 P. M.

G. WALLACE WOODWORTH *Conducting*

Overture to "The Bartered Bride" *Smetana*

First Two Movements from the

Symphony No. 2 *Beethoven*

I. Adagio molto: Allegro con brio

II. Larghetto

Prelude to "The Mastersingers of

Nuremberg" *Wagner*

THE STAR-SPANGLED BANNER

Suite from "Carmen" *Bizet*

Aragonaise—Intermezzo—Dragoons of

Alcala—The Toreadors

Two Hungarian Dances *Brahms*

No. 5 in G minor

No. 6 in D major

*Strike Up the Band *Gershwin*

NO CONCERT MONDAY, JULY 13

SYMPHONY NO. 4, IN F MINOR—TCHAIKOVSKY

In the final movement of the Fourth Symphony, Tchaikovsky uses as his main theme the Russian folksong, "The Birch Tree," to carry out the thoughts which he wrote down as follows:

"If you cannot find happiness in yourself, . . . go forth among the people. See how they enjoy themselves. . . . Fate knocks again at your door. . . . They do not even turn their heads to look at you. . . . It is your own fault and not the world's that you are sad. . . . Take pleasure in the joy of others. Life is after all worth living."

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SERIES B (August 7, 8, 9)

The programs will include . . . Berlioz — "Romeo and Juliet," Dramatic Symphony (with Chorus and Soloists) (Soloists: JENNIE TOUREL, NICHOLA MOSCONA); Koussevitzky Memorial Concert, Moussorgsky — Prelude to "Khovanstchina"; Haydn — Symphony No. 102, in B-flat; Mahler — Symphony No. 2 ("Resurrection") (With Chorus and Soloists) (Soloist: JENNIE TOUREL); Schubert — Symphony No. 5, in B-flat; Barber — Adagio for Strings; Strauss — "Don Quixote" (with Cello and Viola Solo); Milhaud — Concerto for Cello, No. 1; Wagner — Overture to "Tannhäuser" (Soloist: GREGOR PIATIGORSKY).

SERIES C (August 14, 15, 16)

The programs will include . . . Brahms — Requiem (with Chorus and Soloists), Soprano — LOIS MARSHALL, Baritone — WILLIAM WARFIELD; Sibelius — Symphony No. 4, in A minor; Chavez — Sinfonia India; Brahms — Symphony No. 2, in D major; Schubert — Symphony in B minor ("Unfinished"); Chabrier — Bourrée Fantasque; Wagner — Prelude and Love-Death, "Tristan und Isolde"; Wagner — A Siegfried Idyll; Wagner — "Die Meistersinger von Nürnberg," Excerpts from Act III; Ravel — Piano Concerto for the Left Hand (Soloist: SEYMOUR LIPKIN); Ravel — "La Valse".

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TUESDAY, JULY 14, 1953, AT 8:30 P.M.

RUDOLPH RINGWALL *Conducting*

- *Washington Post March *Sousa*
- *Overture to "Oberon" *Weber*
- Third Movement, Allegro giocoso, from
Symphony No. 4 *Brahms*
- *Ballet of the Hours from "La Gioconda" .. *Ponchielli*

THE STAR-SPANGLED BANNER

- Dance of the Apprentices and Assemblage of
the Mastersingers from "The Mastersingers
of Nuremberg" *Wagner*
- *"Artists' Life," Waltzes *Strauss*
- Irish Tune from County Derry. *Arranged by Grainger*
- *Farandole from "L'Arlésienne" *Bizet*

SECOND CHILDREN'S CONCERT

WEDNESDAY, JULY 15, 1953, AT 10:15 A.M.

HARRY ELLIS DICKSON *Conducting*

- Procession from "The Queen of Sheba" *Gounod*
- *Overture to "Light Cavalry" *Suppé*
- Polonaise and Badinerie from the
Suite in B minor for Flute and Strings *Bach*
- Soloist: JAMES PAPPOUTSAKIS
- Flight of the Bumble Bee *Rimsky-Korsakoff*
- The Toy Symphony *Haydn*
- Allegro—Menuetto—Finale

- *In the Village from
"Caucasian Sketches" *Ippolitov-Ivanoff*
- Solo Viola: ALBERT BERNARD
- English Horn Solo: JOSEPH LUKATSKY
- The Worried Drummer *Schreiner*
- Soloist: HAROLD FARBERMAN
- Hoe Down from "Rodeo" *Copland*
- *The Arkansas Traveler *Guion*

THE STAR-SPANGLED BANNER

The Commentator is Nicholas A. Rasetzki

RUDOLPH RINGWALL, GUEST CONDUCTOR

Associate Conductor of the Cleveland Symphony, and for many years conductor of its Educational, Twilight, and Pop Concerts, Mr. Ringwall is a New Englander by birth and training. Born in Bangor, Maine, of Swedish antecedents, he studied violin with Felix Winternitz and Timothée Adamowski at the New England Conservatory, where he became a teacher. He was a violinist in the Boston Symphony Orchestra in 1913-15, and 1917-20 (Arthur Fiedler was a fellow-player from 1915), and has been a member of several string quartets.

OVERTURE TO "OBERON" — WEBER.

According to Edward Dent, the English authority on opera, "Oberon" contains by far the best music that Weber ever wrote; the famous overture transports us at once into the realm of fairy-tale."

BALLET OF THE HOURS, FROM "LA GIOCONDA."

The dancers are costumed to represent the hours of dawn, day, twilight, and night. Their action portrays the triumph of light over darkness.

IRISH TUNE FROM COUNTY DERRY. Long ago it was known as "Farewell to Cucullain," as Kreisler calls it in his violin transcription.

"L'ARLÉSIENNE" SUITE. — BIZET.

Excerpts from twenty-seven pieces written to be used incidentally with performances of Daudet's like-named drama. For example, in French stage productions, the Adagietto is played in the course of one scene, while the actors speak.

OVERTURE TO "LIGHT CAVALRY"—SUPPÉ

At the Theater an der Wien in 1847 Suppé won an exciting success with the "Country Girl." Forty-eight operettas followed, including one on the life of Schubert. Only the overtures survived from "Light Cavalry" and "Poet and Peasant."

JOHANN SEBASTIAN BACH (1685-1750).

"If," Gounod is reported to have said, "the greatest masters, Beethoven, Haydn, Mozart were to be annihilated by some unforeseen cataclysm, it would be easy to reconstitute the whole of music with Bach."

THE FLIGHT OF THE BUMBLE-BEE. The insect is an enchanted prince, hero of Rimsky-Korsakoff's opera, "The Fairy Tale of Tsar Saltan."

CAUCASIAN SKETCHES — IPPOLITOV-IVANOV.

Thoroughgoing studies of Caucasian folk music were made by Ippolitov-Ivanov, and his book on the subject became the standard authority. His "Caucasian Sketches" strongly reflect these researches.

BY THE BEAUTIFUL BLUE DANUBE. Plan of the composition: Introduction—Succession of five admirably compatible waltzes—Coda, which reviews and intermingles material from the five. With little change, this is the underlying form of the younger Strauss's more than 400 waltzes—or, shall we say, waltz suites?

RAKOCZY MARCH — BERLIOZ (1803-1869)

Those making acquaintance with the plot of "The Damnation of Faust" can scarcely help being puzzled when it places Faust on the plains of Hungary in the opening scene of the work. The explanation is in this march. Berlioz was so stirred when he found it in Vienna, printed in a book as an old Hungarian patriotic tune, that he was fired with ambition to make an arrangement. The ultimate result was that he placed Faust and his sinister companion in Hungary as a plausible excuse for introducing the march.

WEDNESDAY, JULY 15, 1953, AT 8:30 P.M.

RUDOLPH RINGWALL *Conducting*

- "Princess Elizabeth" March *Coates*
- Overture to "Ruy Blas" *Mendelssohn*
- Danse Macabre *Saint-Saëns*
- Third Movement, Allegro molto vivace,
from Symphony No. 6, "Pathetic" *Tchaikovsky*

THE STAR-SPANGLED BANNER

- *"By the Beautiful Blue Danube," Waltzes ... *Strauss*
- Selection from "Oklahoma!" *Rodgers*
- *Slavonic Dance No. 1 in C major *Dvořák*

THURSDAY, JULY 16, 1953, AT 8:30 P.M.

RUDOLPH RINGWALL *Conducting*

- Rakoczy March *Berlioz*
- First Movement, Allegro moderato,
from the "Unfinished" Symphony *Schubert*
- *Rhapsody in Blue for Piano and Orchestra . *Gershwin*
- Soloist: LEO LITWIN

THE STAR-SPANGLED BANNER

- Selection from "South Pacific" *Rodgers*
- I'm Gonna Wash that Man Right Outa' My Hair—
Bali Ha'i—Happy Talk—Some Enchanted Evening
- *"Briar Rose" Waltz from
"The Sleeping Beauty" *Tchaikovsky*
- *Yankee Doodle Went to Town *Gould*
- "National Emblem" March *Bagley*

NO CONCERT MONDAY, JULY 20

RHAPSODY IN BLUE—GERSHWIN (1898-1937)

The orchestration was done by Whiteman's exceptionally skilled arranger, Ferde Grofé.

Interesting details have been chronicled by Grofé. He has written that Gershwin worked out the music in two-piano form, and that he would call at the composer's apartment and take it away a sheet at a time for orchestration. According to Grofé, Gershwin was ambitious to orchestrate, but had not then completed studies to that end in New York under Rubin Goldmark (nephew of Carl, composer of the overture, "Sakuntala," and the opera, "The Queen of Sheba.")

Transferred to the legitimate concert stage, the "Rhapsody in Blue," in Grofé's orchestration, won such acclaim for Gershwin in serious music circles, that commissions for new concert works followed, and he was thus additionally spurred on to his own orchestrating.

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FRIDAY, JULY 17, 1953, AT 8:30 P. M.

CARLOS PINFIELD *Conducting*

"Father of Victory" March *Ganne*
 *Overture "Fingal's Cave" *Mendelssohn*
 En Bateau and Cortège from
 the "Petite" Suite *Debussy*
 First Movement from Symphony in D minor .. *Franck*

THE STAR-SPANGLED BANNER

*Song Fest Medley..... *Bodge*
 Pack up Your Troubles—Smiles—Till We
 Meet Again—In the Shade of the Old Apple
 Tree—My Wild Irish Rose—Take Me Out to
 the Ball Game—Sweet Adeline—Put On Your
 Old Gray Bonnet—There is a Tavern in the
 Town—Maine Stein Song—Let Me Call You
 Sweetheart
 Selection from "Kiss Me Kate" *Porter*
 Another Op'nin', Another Show—Wunderbar
 —So In Love—Always True to You in My
 Fashion
 *Old Timers' Night *Lake*
 Ta-Ra-Ra Boom De-Ay—The Bowery—Side-
 walks of New York—Sweet Rosie O'Grady—
 Daisy—The Band Played On—After the Ball
 —A Hot Time in the Old Town Tonight

SATURDAY, JULY 18, AT 8:30 P. M.

RUDOLPH RINGWALL *Conducting*

*March, "Pomp and Circumstance" *Elgar*
 *Overture to "The Merry Wives of Windsor" .. *Nicolai*
 *Waltz Scene from "Faust" *Gounod*
 Finale from Symphony No. 5 in E minor .. *Tchaikovsky*

THE STAR-SPANGLED BANNER

*Suite from "Peer Gynt" *Grieg*
 Morning Mood—Anitra's Dance—In the Hall
 of the Mountain King
 The Lost Chord *Sullivan*
 Solo Trumpet: ARMANDO GHITALLA
 *Sleigh Ride *Anderson*
 Ride of the Valkyries *Wagner*

RUDOLPH RINGWALL, GUEST CONDUCTOR

Associate Conductor of the Cleveland Symphony, and for many years conductor of its Educational, Twilight, and Pop Concerts, Mr. Ringwall is a New Englander by birth and training. Born in Bangor, Maine, of Swedish antecedents, he studied violin with Felix Winterlitz and Timothée Adamowski at the New England Conservatory, where he became a teacher. He was a violinist in the Boston Symphony Orchestra in 1913-15, and 1917-20 (Arthur Fiedler was a fellow-player from 1915), and has been a member of several string quartets.

"HEBRIDES" OVERTURE (ALSO KNOWN AS "FINGAL'S CAVE").

An actual Scottish journey inspired the composer. His music suggests the loneliness of the cave, the movement of the sea, the cries of the seabirds, the wail of the wind and its increasing agitation of the water, then a return to the solitude of the cave.

WALTZ SCENE FROM "FAUST"—GOUNOD.

The waltz music is not only danced. It is sung by the students (basses), the soldiers (second basses), citizens (first tenors), maidens (first sopranos), and young students (second tenors). A droll effect is secured by having the old men's voices represented by those of the second sopranos.

"PEER GYNT" SUITE, NO. 1—GRIEG.

At the request of Norway's greatest dramatist, Henrik Ibsen, incidental music was written by Grieg for the staging of his fantastic poetic drama, "Peer Gynt" (1867). This was composed for two pianos, and so performed in the theatre. Grieg then orchestrated this version, and thus created a masterpiece, divided for concert purposes into two suites.

RIDE OF THE VALKYRIES.

Motifs in the music actually symbolize the neighing and pawing of the winged steeds, amid the re-echoed cries of the Valkyries to each other.

MARCH MILITAIRE—SCHUBERT (1797-1828).

After his "Rosamunde" ballet music (op. 26) got but one public hearing, Schubert was able to pick up a little money from publication of a set of three marches for piano duet (op. 27). There are some fifteen other marches, piano duets with few exceptions.

"ROMAN CARNIVAL" OVERTURE—BERLIOZ.

Originally this was an introduction to Act 2 of the opera "Benvenuto Cellini." The point of departure of the libretto is an episode in the autobiography of the celebrated Florentine goldsmith and adventurer — the almost disastrous casting of the famous statue of Perseus and Medusa.

SIGURD JORSALFAR—EDVARD GRIEG (1843-1907)

Contrary to the statement in a noted dictionary of general biography, the title is not that of an opera (of which Grieg produced none) but of a drama by the distinguished Norwegian playwright, poet, and novelist, Bjornstjerne Bjornson (1832-1910).

OVERTURE TO "MIGNON"—AMBROISE THOMAS.

In the lovely slow melody, Mignon speaks of the beautiful warm southern country where she vaguely remembers once living: "Knowest Thou That Land?"

SAMSON AND DELILAH—SAINT-SAËNS.

Intended as an opera, this work has had many performances as an oratorio, although the Biblical foundations of the story have been richly garnished with operatic love-making.

SUNDAY, JULY 19, AT 8:30 P. M.

RUDOLPH RINGWALL *Conducting*

Triumphal March from "Sigurd Jorsalfar" *Grieg*
 *Overture to "Mignon" *Thomas*
 *Meditation from "Thaïs" *Massenet*
 Solo Violin: LEO PANASEVICH
 Marche Slave *Tchaikovsky*

THE STAR-SPANGLED BANNER

*Bacchanale from "Samson and Delilah" .. *Saint-Saëns*
 *"Voices of Spring," Waltzes *Strauss*
 *Saraband *Anderson*
 Victor Herbert Favorites *Arranged by Sanford*

TUESDAY, JULY 21, AT 8:30 P. M.

RUDOLPH RINGWALL *Conducting*

*Marche Militaire *Schubert*
 Nocturne from "A Midsummer
 Night's Dream" *Mendelssohn*
 *Overture, "Roman Carnival" *Berlioz*
 First Movement, Concerto No. 2 in B-flat
 for Piano and Orchestra *Brahms*
 Allegro non troppo
 Soloist: BERNARD KRITZMAN

THE STAR-SPANGLED BANNER

*"Très Jolie," Waltzes *Waldteufel*
 Walter's Prize Song from
 "The Mastersingers of Nuremberg" *Wagner*
 Blue Tango *Anderson*
 Gypsy Dance from "Carmen" *Bizet*

NO CONCERT MONDAY, JULY 20

SYMPHONY NO. 5—TCHAIKOVSKY (1840-1893).

Man's struggle with fate is a theme with which Tchaikovsky dealt in both his fourth and fifth symphonies.

The fifth opens with a foreboding motto in the minor. In the final movement, this motto returns in the major, significant of triumph over fate. There is a momentary resumption of the gloomy minor, then the major vanquishes, leading on to a march of victory.

MARCHE SLAVE (Slavic — not Slave — March).

Written by Tchaikovsky in 1876 (four years before the Overture, 1812), this was first played at a concert for the benefit of Serbs wounded in the war between Serbia and Turkey. The sombre theme which gives the special mood and Oriental orchestral color to the march was based by the composer on the Serb folk-song, "Come, My Dearest, Why So Sad This Morning?" The second principal theme is, of course, Alexis Lvov's hymn, "God Preserve the Czar," composed at the command of Nicholas I. in 1833, and ordered by him to be adopted by the Russian Army.

*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

Chairs furnished by Jackson Chairs, Inc.

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THIRD CHILDREN'S CONCERT

WEDNESDAY MORNING, JULY 22, 1953,
AT 10:15

WILLIS PAGE Conducting

- March, "On the Mall" *Goldman*
 *Overture to "La Gazza Ladra"
 ("The Thieving Magpie") *Rossini*
 The Animals' Carnival *Saint-Saëns*
 Introduction and Royal March of the Lion—
 Cocks and Hens—Horses of Tartary (Fleet
 Animals)—Tortoises—The Elephant—Kanga-
 roos—Pianists—Fossils—The Swan (Solo Vio-
 lonecello: Hippolyte Droeghmans)—Finale
 Soloists: MARGARET MORELAND and
 RICHARD PERRY

- The Apprentice Sorcerer *Dukas*
 "Esplanade" Waltz *Rasetzki*
 *Mosquito Dance *White*
 *Syncopated Clock *Anderson*
 *Prayer of Thanksgiving *Valerius*

THE STAR-SPANGLED BANNER

The Commentator is Nicholas A. Rasetzki

WEDNESDAY, JULY 22, AT 8:30 P.M.

ROBERT WHITNEY Conducting

- *"Semper Fidelis," March *Sousa*
 Music from "Rosamunde" *Schubert*
 Entr'acte—Ballet Music—Overture
 Andante Cantabile from String Quartet,
 Op. 11 *Tchaikovsky*
 Dance of the Comedians from
 "The Bartered Bride" *Smetana*

THE STAR-SPANGLED BANNER

- *Spanish Caprice *Rimsky-Korsakov*
 "Jesu, Joy of Man's Desiring" *Bach-Ormandy*
 *"Finlandia," Tone Poem *Sibelius*

FINLANDIA—SIBELIUS

Making his first and only visit to America in June, 1914, in response to the invitation of Carl Stoeckel (who brought fame to Connecticut by presenting summer music festivals on his estate at Norfolk), Sibelius himself conducted this tone-poem in a program devoted to his own works. In the years since, the popularity of "Finlandia" in this country has put into circulation at least twenty vocal versions—none by Sibelius. At last, however, he has produced his own choral arrangement, at the request of the Helsinki University Chorus, for its American tour of 1953-54.

*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

ANIMALS' CARNIVAL. Among the abundant witty touches of Saint-Saëns herein: The representation of wild horses mimics pianists who ally themselves with speed and noise, rather than art. The tortoises crawl to the greatly retarded playing of a tune usually heard at a very rapid pace in the overture to Offenbach's "Orpheus in Hades," familiar to Pops-goers. To suggest elephants, the composer makes a ponderous use of the Dance of the Sylphs from Berlioz' "Damnation of Faust."

SEMPER FIDELIS—SOUSA (1854-1932)

Sousa tells in his autobiography, "Marching Along," of his inability to grasp the idea of money, with the result that he sold the "Washington Post," "The High School Cadets," and the "Semper Fidelis" marches for \$35 apiece outright—with the understanding that he must supply the generous publisher with three arrangements, for piano, orchestra, and band.

CAPRICCIO ESPAGNOL—RIMSKY-KORSAKOV
 Virtually a concerto for orchestra and various solo instruments.

It so delighted the St. Petersburg orchestra which first played it (in 1887), that the men applauded the composer at rehearsal. He rewarded them by printing all their names in the score.

SYMPHONY NO. 4, IN A ("ITALIAN") — MENDELSSOHN (1809-1847).

The obviously Italian touch comes in the final movement, which introduces two lively dances—a *saltarello*, followed by a still livelier *tarentella*, with which it is combined, then alternated, and again combined.

RHAPSODY, "ESPAÑA."—CHABRIER (1841-1894)

According to Gilbert Chase, in "The music of Spain," "It may be said of Chabrier's 'España' that it was the most thoroughly Spanish orchestral work written up to that time, inside or outside of Spain, and that within its special genre it has never been surpassed."

SYMPHONY NO. 4, IN F MINOR — TCHAIKOVSKY

In the final movement of the Fourth Symphony, Tchaikovsky uses as his main theme the Russian folksong, "The Birch Tree," to carry out the thoughts which he wrote down as follows:

"If you cannot find happiness in yourself, . . . go forth among the people. See how they enjoy themselves. . . . Fate knocks again at your door. . . . They do not even turn their heads to look at you. . . . It is your own fault and not the world's that you are sad. . . . Take pleasure in the joy of others. Life is after all worth living."

DEEP RIVER. A piano accompaniment for this spiritual was produced by the late Negro musician, Henry T. Burleigh, who during his career of composing won additional distinction as a church and concert singer in New York. From Burleigh's piano and voice version of "Deep River," the present orchestral arrangement was made by Agide Jacchia, former conductor of the Pops.

MUSIC OF THE SPHERES — JOS. STRAUSS.

Josef Strauss (1827-1870), brother of Johann, Jr., fell little short of equalling him in his own many dance compositions, but was hampered by life-long ill health.

Chairs furnished by Jackson Chairs, Inc.

THURSDAY, JULY 23, AT 8:30 P.M.

ROBERT WHITNEY Conducting

- *Knightsbridge March from "London" Suite.... *Coates*
 On the Steppes of Central Asia *Borodine*
 From Symphony No. 4, "Italian" *Mendelssohn*
 I. Allegro vivace II. Andante con moto
 *Rhapsody "España" *Chabrier*

THE STAR-SPANGLED BANNER

- Third Movement from Symphony No. 3
 in F major *Brahms*
 *"Nutteracker" Suite *Tchaikovsky*
 March—Dance of the Sugar-Plum Fairy—
 Chinese Dance—Waltz of the Flowers
 Finale from the Fourth Symphony *Tchaikovsky*

FRIDAY, JULY 24, AT 8:30 P.M.

RUDOLPH RINGWALL Conducting

- March, "Silver Anniversary" *Morse*
 Suite from the Ballet, "Sylvia" *Delibes*
 The Huntresses of Diana—Valse Lente—
 Cortege of Bacchus

- *Deep River *Burleigh-Jacchia*
 *Overture to "William Tell" *Rossini*
 (Solo Violoncello: HIPPOLYTE DROEGHMANS)

THE STAR-SPANGLED BANNER

- Norwegian Bridal Procession *Grieg*
 *Waltz, "Music of the Spheres" *Josef Strauss*
 On the Trail *Grofé*
 *March of the Sardar *Ippolitov-Ivanov*

CLOSING NIGHT

SATURDAY, JULY 25, AT 8:30 P.M.

RUDOLPH RINGWALL Conducting

- Greeting to Bangor *R. B. Hall*
 *Minuet and Carillon from "L'Arlésienne"..... *Bizet*
 Scherzo from "A Midsummer
 Night's Dream" *Mendelssohn*
 Overture to "Tannhäuser" *Wagner*

THE STAR-SPANGLED BANNER

- *"Tales from the Vienna Woods," Waltzes ... *Strauss*
 *Largo from "Xerxes" *Handel*
 Solo Violin: LEO PANASEVICH
 *Selection from "South Pacific" *Rodgers*

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